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Notices to Correspondents.

Notes.

ST. TERESA OR ST. IGNATIUS.

An interesting and characteristic little volume of Roman Catholic religious verse has recently come into my hands. 'The Harp of Jesus: a Prayer Book in Verse,' by the Rev. Matthew Russell, S.J., which was published in 1890, by M. H. Gill & Son, of Dublin, consists partly of original and partly of translated matter. Among the versions is one entitled:—

The Sonnet of St. Ignatius.

No, not the heaven which Thou of bounty free,
My God, has promised, moves me to Thy love;
Nor doth the hell, so feared, so fearful move
To shrink from ever more offending Thee.
Thou movest me, O Lord! Thee, Thee to see
Nailed to that cross all mangled and forlorn
To see Thy body wounded, racked, and torn—
Thy shame and anguish, and Thy death for me.

Thou, Jesus, movest me to love Thee so,
That if there were no heaven, I still should love,
And if there were no hell I still should fear,
No need of gifts to make me love Thee—no!
Had I no hope of what I hope above,
I 'd love Thee as I love Thee, Saviour dear.

This reminded me at once of the sonnet, 'A Cristo Crucificado,' by St. Teresa de Jésus:—

No me mueve, mi Dios, para quererte,
El cielo que me tienes prometido,
Ni me mueve el infierno tan temido
Para dejar por eso de ofenderte.

Tu me mueves, mi Dios; muéveme el verte
Clavado en esa cruz y escarnecido;
Muéveme ver tu cuerpo tan herido;
Muéveme las angustias de tu muerte;
Muéveme, en fin, tu amor de tal manera
Que aunque no hubiera cielo, yo te amára,
Y aunque no hubiera infierno te temiera.
No me tienes que dar porque te quiera,
Porque, si cuanto espero no esperára,
Lo mismo que te quiero te quisiera.

Of this I have an unpublished (and unsatisfactory) version of my own:—

The promised heaven has not the power to move
My soul, oh holy Jesus, Thee to seek,
Nor does the fear of hell, though I am weak,
Move me to not offend against Thy love.

But I am moved when, looking up above,
High on the cross I see Thy face so meek,
Thy wounded hands and feet, the bloody streak
Where the stern soldier his sharp weapon drove.

Yea I am moved by Thy great love to me,
And I should love Thee though no heaven had bloomed,
And I should fear Thee if there were no hell.
No need of gifts that I should love Thee well;
For though my certain hopes of heaven were doomed,
As now I love so would I *then* love Thee.

Neither of these versions is literally exact; but for freedom, not to say licence, commend me to a version by Sir John Bowring, which I find in Mr. Samuel Waddington's 'Sonnets of Europe' (p. 183):—

'Tis not Thy terrors, Lord, Thy dreadful frown,
That keep my step in duty's narrow path;
'Tis not the awful threatenings of Thy wrath,—
But that in virtue's sacred smile alone
I find or peace or happiness. Thy light
In all its prodigality is shed
Upon the worthy and the unworthy head;
And thou dost wrap in misery's stormy night
The holy as the thankless. All is well;
Thy wisdom has to each his portion given;
Why should our hearts by selfishness be riven?
'Tis vain to murmur, daring to rebel:
Lord I would fear Thee, though I feared not hell;
And love Thee though I had no hope of heaven.

On what authority does Father Russell attribute the sonnet to St. Ignatius (I presume St. Ignatius Loyola)? It is included in the 'Obras E cogidas' of St. Teresa in Ochoa's 'Tesoro de Escritores Misticos Esp ñoles' (p. 536), the only edition of her writings which is accessible at the moment. Nor is Mr. Russell unfamiliar with her verses, for he gives a translation of her famous 'Bookmark' (p. 62):—

Let nothing disturb thee,
Let nothing affright thee.
All thing are passing;
God only is changeless.
Patience gains all things.
Who hath God wanteth nothing—
Alone God sufficeth.

This is somewhat contracted from the original, which I transcribe:—

"Letrilla que llevaba por registro en su Breviario la serafica madre Santa Teresa:—

Nada te turbe,
Nada te espante,
Toda se pasa;
Dios no se muda,
La paciencia
Todo lo alcanza:
Quien á Dios tien
Nada le falta:
Sola Dios basta."

Longfellow's version is:—

Let nothing disturb thee,
Nothing affright thee;
All things are passing;
God never changeth;
Patent endurance
Attaineth to all things;
Who God possesseth
In nothing is wanting;
Alone God sufficeth.

It is always interesting to compare different versions, but in doing so I am perhaps going beyond my immediate purpose of claiming for Santa Teresa the sonnet on 'Christ Crucified.'

WILLIAM E. A. AXON.

Moss Side, Manchester.

CASANOVIANA.

(*Continued from p.* 262.)

Before returning to Teplitz I visited the old cemetery of Santa Barbara, hoping to find the grave of Casanova. I walked all round the old burial-place, and searched in vain for his name upon the tombstones. This portion of the cemetery is now disused, and its graves are for the most part untended. On my arrival at Teplitz I wrote, by Comtesse Waldstein's advice, to the good old Canonicus of Dux, who kindly sent me the following reply:—

Dux, 29 Mai, 1893.

"Jakob Casanova, ein Venezianer—id est—Casanova. Er starb am 4 Juni 1798 in Dux—im 84 Lebensjahre." Mehr ist in der Matrik nicht verzeichnet. Ich habe mir sehr viele Mube gegeben um am alten Friedhofe bei Santa Barbara die Grabstelle des Casanova zu eruiren leider aber umsonst, obwohl ich die altesten Bewohner in Dux zu Hilfe gerufen habe.

ANTON PICHLER, Canonicus.

Thus was I enabled, by an extract from the official register, to fix the exact date of Casanova's death. I may at once say that the words "im 84 Lebensjahre" are obviously a slip of the pen, possibly made by the person who wrote the entry in the register; or, more probably, by the good old Canonicus who gave himself so much trouble to satisfy my curiosity. The fact that the oldest inhabitants of Dux had searched in vain for Casanova's grave struck me as pathetic. It seems strange that the proud and wealthy family of Waldstein should have taken no steps to preserve the last resting-place of their *protégé* from such swift oblivion. Although a modest headstone would have answered that purpose, apparently nothing was done. This man, whom the Prince de Ligne considered worthy of his friendship; the honoured guest of the Waldsteins; one of the best *raconteurs* of his time; a wit, an author, and a *savant*—this man died without so much as one friendly record, and his body was hidden in a nameless grave. Two causes for this "cold and dark neglect" suggest themselves to my mind. First, towards the close of Casanova's life his host was often absent from Dux. His absences were frequent and continuous, and possibly he was away from home in June, 1798, in which case he could not personally interest himself in the matter. He probably deputed some one to act for him, and took it for granted that the usual course would be adopted. Secondly, Casanova, towards the close of life, became morose and quarrelsome. He possessed no real friends except Count Waldstein and the Prince de Ligne. At the same time he was surrounded by vehement and merciless enemies, who must have regarded his death with unfeigned satisfaction.

May I be permitted one moment's digression? I have always held the graves of celebrated men and women in deep reverence. I have searched in vain for the graves of three persons, totally dissimilar from every point of view—viz., the graves of Alexander Pope, Chatterton, and Casanova. Every one knows that Pope lies buried somewhere in the church at Twickenham, but the exact spot cannot be traced. Chatterton is supposed to have been buried in the graveyard which adjoined the workhouse in Shoe Lane, and yet no one has ever seen his humble resting-place; while Casanova, although dying in a small German town where he was well known—nay, under the protection of the most powerful family in that district—sleeps in his narrow bed, its identity untraceable among the countless headstones of an obscure community. Opposite to the Marcolini Palace at Dresden, where Napoleon resided in 1813, I found, in the cemetery attached to the Alte Rothkirche, the grave of one of Casanova's brothers, who sleeps there beside his two daughters. The following inscriptions may interest the reader:—

John Baptist Casanova
geboren 2 Nov. 1723
gestorben 8 Dec. 1795.
"In seinen Werken Unsterblich."

Maria Johanna Theresia
Freifrau von Wersenig
(geboren Casanova)
geboren 9 Dec. 1769
gestorben 26 Dec. 1842.

Maria Augusta Casanova
geboren 14 Oct. 1774
gestorben 20 Feb. 1848.

That the Casanovas were a remarkable family admits of no doubt. Of the eldest son, Jean Jacques, I shall speak later. The second son, François, was born in London in 1727. At the age of fifteen he met at Paris the celebrated Parouel, under whom he, for a time, studied there.

Afterwards he went to Dresden, fell under the notice of Dietrich, and commenced his studies as a painter of battles. He soon became celebrated as a painter, and eventually held a responsible post at the Dresden Academy of Arts. As a painter of battle scenes he surpassed all his contemporaries and won the patronage of most of the sovereigns of Europe.

Mrs. Jameson* writes :—

"In the room in which the Empress Catherine habitually dined, in the Palace of the Hermitage, hung two pictures which Casanova had painted by her order, in honour of Potemkin and Suvarrow. One represented the siege of Otchakoff, the other the assault of Ismail. In both the carnage and the physical horrors of those scenes were represented with such hideous truth, that few, except Catherine herself, could look on them without shuddering. To her they were merely trophies of her conquests, and grateful memorials of her power."

This remarkable man died at Bruhl, near Vienna, in 1805.

The third son, Jean Baptiste, was born in 1728. He married Teresa Rolando, of Rome, was the author of several works on art, and died at Dresden in 1795. He and his two daughters were buried in the cemetery in the Friedrich Strasse. His eldest daughter, Maria Johanna Theresia, married Baron von Wessenig, a chamberlain at the Court of Saxony, whom she survived. The second daughter, Maria Augusta, died unmarried at the age of seventy-three years, and is simply described in the church register as "the daughter of a professor."

The youngest of the four brothers, Jean Casanova, was born in 1730. At a very early age, probably in his eighth year, he went to Dresden with Jean Jacques, his eldest brother, during the reign of Auguste III. Until he attained the age of fifteen he was under the dominion and the teaching of a Jesuit college, an education which had a marked effect upon his character and disposition. In his fifteenth year this boy fell under the notice of Il Senatore Malipieri, who took him into his house and introduced him to the celebrated Teresa Imer (better known in England as Madame Cornelys) and to Giuletta Cavamacchie, who gave some finishing touches to his education. But his natural genius burst through at last, and the boy evinced a strong passion for art. At Dresden he worked for a time under the supervision of Louis Silvester, and subsequently passed on to Vienna, where he devoted himself to study, and worked diligently for three years. In 1762 he accompanied Raphael Mengs to Rome; and in 1770 he published at Leipzig his 'Discorso sopra gl' antichi e vari monumenti loro per uso degl' alunni dell' Elett' Academia delle Bell' Arti di Dresda.' In due course he became director of the Dresden Art Galleries, and it was probably through his influence that Raphael Mengs painted the altar-piece in Dresden Cathedral. On 10 Dec., 1798, this able man, then in his sixty-ninth year, died in that city, having survived his eldest brother by only six months.

In thus briefly sketching the career of Casanova's brothers I throw myself upon the mercy of Mr. Christie, or some other well-informed correspondent of 'N. & Q.,' in the event of my having inadvertently erred. I am writing from notes taken while at Dresden two years ago, when I found the similarity in the Christian names of three out of four brothers somewhat confusing. In my next contribution I propose to deal exclusively with the works of Jean Jacques Casanova, and will endeavour to interest the reader with more relevant matter. RICHARD EDGCUMBE.

Hôtel Victoria, Montreux.

(To be continued.)

Has this autobiography or memoir, alluded to, of Jacopo Casanova de Seingalt, priest, soldier, statesman, ever been translated into English?

RICHARD HEMMING.

[It has been this year translated, we believe, for the first time, and privately printed in twelve volumes. A bookseller will give you further particulars.]

SHAKESPEARE'S ANCESTRY.—The following is a cutting from the *Times* of 14 Oct.:—

SIR,—Whilst collecting material for the pedigree of the Griffin or Griffith family for my History of Derbyshire, I accidentally discovered a fact which, followed up, has led to the discovery of the ancestry of William Shakespeare.

But very little hitherto has been known, although many eminent genealogists have endeavoured to discover the origin, of his family, and several possible, but as it turns out erroneous, pedigrees have been foisted upon him. All that was really known was that his father, John Shakespeare, who in his day filled the highest civic offices in Stratford-on-Avon, was the son of one Richard Shakespeare, of Snitterfield, an adjoining village, to whose personalty John Shakespeare administered about the year 1560.

William Shakespeare himself must be held, at least, to be morally responsible for the statements contained in the petition by John, his father, to Heralds' College for a confirmation of arms in 1601, from which it appears that he had but little accurate information to give to the Heralds, the record merely reciting that for good services in his wars King Henry VII. had rewarded his great-grandfather with a grant of land in Warwickshire, but no particulars of place; and even the name of the soldier is not given. Still there is in the fact that for four generations the family were located in Warwickshire some certain ground to go upon. The only place in which it would appear that this family had land was at Wroxall, and in 16 Henry VIII. one Richard Shakespeare was assessed for land there. In the following subsidy, 36 Henry VIII., there were no landowners, but no less than three William Shakespeares in that place were taxed for goods. Richard of twenty years previously was then dead, or more probably he had removed to Snitterfield, for five years earlier Robert Arden, of Wilmecote, had leased land to Richard Shake-

* 'Memoirs of Female Sovereigns,' vol. ii. p. 328.

speare at that place, and subsequently John (the poet's father) married Robert Arden's daughter. The question then arises, Can Richard Shakespeare of Snitterfield be proved to be descended from the Shakespeares of Wroxall? Now I found at Northampton, from the will of Francis Griffin, of Braybrook, dated 37 Henry VIII., that he had a sister, one Alys Shakespeare, and she can be identified negatively by a process of exhaustion as the wife of Richard Shakespeare, who with her joined the Guild of Knowle, 16 Henry VIII. That guild also contains the names of many other members of the families of Shakespeare and Griffin, with their wives, from about the year 1460, when the register begins, to the dissolution. The Shakespeares were located in various places in the Forest of Arden, the later members being at Rowenton and Wroxall, and the Griffins were located in the same places, and some at Fenny Compton and Hardwick Priors. No other Shakespeare had a wife named Elizabeth at this period. Like William Shakespeare's ancestor, many of the Wroxall and Rowenton Shakespeares were archers, and in a muster roll of 28 Henry VIII. there are four mentioned, amongst them William and Richard of Wroxall. About the same date Richard Shakespeare was bailiff of the Priory of Wroxall, whilst several members of the family were high in office there. The Lady Isabella Shakespeare is recorded as prioress in the 4th of Edward IV., and the Lady Johanna Shakespeare was sub-prioress in 1525, evidently a long-established and respectable family who might be expected to bear coat armour.

Now the connexion between Wroxall Priory and the Griffin family is quite clear and direct. The Griffins were patrons or advocates of the priory in succession to the Latimers and their ancestors, and had granted lands and rents to it out of their manor of Cheping Warden, on the borders of the county, which adjoins both Fenny Compton and Hardwick Priors. Thomas Griffin, of Fenny Compton, brother of the before-mentioned Francis, is found associated with the Shakespeares at Knowle, and his son-in-law, Thomas A'Wood, of Hasely (where also Richard Shakespeare, the poet's grandfather, held land), left to that Richard Shakespeare a legacy of a yoke of four oxen then in his possession at that place. The Heralds in the Visitation of Herts in 1634 confirmed the right of the Fenny Compton Griffins to bear the arms of Griffin of "Dingley," the ancestors of the Lord Griffin of that family, and they were identical with the Braybrook family, Sir Edward Griffin, of Braybrook, who had been Attorney-General of Queen Mary, obtaining that manor, as well as land at Hardwick Priors and Fenny Compton, at the dissolution of monasteries. The connexion between William Shakespeare the poet and the Griffins can be shown from the wills and charters of their common relations, the Coombs, Reynolds, Blounts, Throckmortons, and Lucys—yes, William Shakespeare was a humble cousin of Justice Shallow, and therefore doubtless felt his conduct more intolerable in making what the hot-headed young man had doubtless regarded as lawful sport—namely, the hunting of deer in the Outlaw's park at Oxbrook—a crime; and what is there more natural and more likely than that the descendant of the foresters and archers of Wroxall should love venery and be skilful in the art? Do not his plays evince a thorough knowledge and the keenest appreciation of it?

But if the poet derived his love of hunting from his forefathers, it is very probable that he gained his refinement and great intellectual gifts from his grandmother's race; they were a great and noble family, descended directly from the ancient Kings of North Wales. Shakespeare himself, in 'Macbeth,' records their connexion with the Stuarts; Banquo's son Fleance, according to the tradition (as Shakespeare gives it), becoming the ancestor of the first Stuart of Scotland, by the daughter (Gwenta) of Griffin, Prince of Wales. Shakespeare has been charged with disgraceful flattery of King James in writing this play; rather was he unostentatiously recording traditions of his own family, which he may have heard from their lips, and which at that period, probably, were little known.

A very interesting fact, which again may have had a deep influence upon the young poet's mind, was that Bartholomew Griffin the poet (a first cousin of Alys Shakespeare), who had an annuity from Sir Edward Griffin, resided at Coventry, and must have been well known to him; indeed, they were so closely associated that their poems were intermixed, several of Griffin's sonnets having been printed as the work of "W. Shakespeare" by the pirate publishers of the period.

The will of Edmund Griffin, of Long Itchington, near Coventry (a nephew of Alice Shakespeare), mentions a William Shakespeare, doubtless of the Wroxall family.

It would take too much space to enumerate all the facts in proof of this connexion. This outline is, I think, sufficient to indicate that the history of the Griffin family supplies that of the ancestry of our greatest poet.

I am your obedient servant,

JOHN PYM YEATMAN.

Lightwoods Cottage, Beech Lanes, Birmingham.

P.S.—It would seem very probable that the uncertain legend given to Heralds' College in 1601 was post-dated, and that the grant of land at Wroxall was earlier than it was then supposed; possibly it was made and the services were rendered during the Wars of the Roses; and this would account for the family being located at Wroxall so much earlier, and also for the failure to find the royal grant, which I understand has been searched for in vain. Most of the public records of this troublous period have been lost, so that a search is useless. The grant may, indeed, have been made out of the King's ancient demesne, and it is to be feared that all the King's demesne records have also perished; possibly, however, the grant was made in the name of Shakestaffe, Richard Shakespeare of Snitterfield having been so named in one of the Court Rolls of the College of the Blessed Mary the Virgin of Warwick, 20-22 Henry VIII., during which period he was fined for non-suit of service, probably whilst he still resided at Wroxall.

E. LEATON-BLENKINSOPP.

PYTHEAS IN BRITAIN.—In Mr. Elton's 'Origins of English History,' 1882, p. 32, it is said, on the authority of Pytheas of Marseilles, that the natives of Britain collected their sheaves in great barns, and threshed out the corn there, because they had so little sunshine that open threshing-places would have been of little use in that land of clouds and rain. Mr. Elton does not, however, give the reference for this statement. He gives (p. 418, *et seq.*) a number of short passages from Greek authors "relating to the voyage of Pytheas," but I do not find in them anything about the great barns of the ancient Britons. Prof. Rhys, in 'Celtic Britain,' 1882, p. 6, also refers to the fact that Pytheas saw plenty of corn in the fields of the south-east of Britain, and that the farmers gathered their sheaves into large barns, &c. Here there seems to be a reference to Strabo, but I cannot find the authority. I have a reference to Pliny,

'Hist. Nat.,' xxxvii. 2, who gives Pytheas as his authority for the statement that the Gothones threshed their corn in large buildings. Great barns or buildings, then, appear to have been common both to the ancient Britons and the ancient Germans. Civilization is older than once we thought it was, and these statements of a Greek traveller who lived in the time of Aristotle have lately received confirmation in the discoveries made in the pre-Roman marsh village near Glastonbury, where, amongst many interesting relics, a perfect wooden ladder, a wooden door, and beautiful wood-carving have been found. Many huge barns of the rudest workmanship still exist in this country, and in them the inner wood-work is often far older than the outer stone-work, or, as is sometimes the case, lath and plaster. I am not, of course, suggesting that these buildings are of a great antiquity. They are, however, repetitions of older buildings, and they tend to bear out the statement of Tacitus, 'Germ.,' xvi., that the buildings of the ancient Germans were made of undressed wood (*informis materia*). I have seen, quite lately, English barns whose ancient timbers are undressed, and still retain the bark. It would be interesting to have the very words of the authors in whose writings these statements of Pytheas are embedded.

S. O. Addy.

3, Westbourne Road, Sheffield.

William Seres.—As the 'Dictionary of National Biography' is concerning itself now with the letter S, I may record a strange entry I found in the 'Declared Accounts' of 6 Elizabeth at the Public Record Office:—

"William Seres, Scottishman, by waye of the Queen's Rewarde bestowed upon his wife, the Lord Semple's daughter of Scotelande."

Among Maitland's 'Early Printed Books of Lambeth' there is 'An Answere to the Proclamation of the Rebels in the North, 1569,' which concludes "Finis quod William Seres. God save the Queen." There were two William Seres printers, father and son, and as the name is not common, it occurred to me to note the "Scottishman," the "writer," as well as the printers. Are they connected? C. C. Stopes.

"There 's many a slip 'twixt the cup and the lip."—I suppose that very many people will consult the new edition of Dr. Brewer's 'Dictionary of Phrase and Fable,' and "swear by" it. This being so, inaccuracies are to be deprecated. Under "Slip" Dr. Brewer gives the paternity of the following line to Horace:—

Multa cadunt inter calicem supremaque labra.

It is not stated in what poem of Horace it occurs. Is this a mere guess? In 'Latin Proverbs and Quotations,' by Alfred Henderson, 1869, the same line is given with "Laber." after it, by which, I suppose, Laberius is meant. I shall be glad to know if he is the author of the Latin line. Living in a country village, I have no books but my own to help me in the matter.

The line occurs in the 'Adagia' of Erasmus, p. 339. My copy is dated 1629. There it is stated:

"Sulpitius Apollinaris grammaticus apud Aulum Gellium in 'Noctibus Atticis,' lib. xiii, cap. xvii., duo quædam adagia notat, alterum Græcum, alterum Latinum: quorum amborum eadem sit sententia. Græcus est versiculus, inquit, hexameter παροιμιώδης: Πολλὰ μεταξὺ πέλει κύλικος καὶ χείλεος ἄκρου. Id est:—

Multa cadunt inter calicem supremaque labra."

No authority for the Latin line is adduced. With regard to "alterum Latinum," Aulus Gellius has from M. Cato Censorius: "Sæpe audivi, inter os atque offam multa intervenire posse." Yet in Mr. W. F. H. King's 'Classical and Foreign Quotations,' 1887, the Latin line is given with a query as to whether it is by Aulus Gellius. The Greek proverb is given in Gaisford's 'Paræmiographi Græci,' with the usual ascription of it to the story about Ancæus. I mention this, as it is not about the Greek proverb that I seek for information. The Greek, however, suggests a curious reflection. In both editions of Hazlitt's 'English Proverbs' ἄκρου is written ἀ ρου, in which word the letter κ is omitted, and the breathing and the accent are wrong. In Bohn's 'Handbook of Proverbs,' in which Ray's 'Collection of English Proverbs' is included, at p. 83, ed. 1879, there is the same blunder. Alas, Bohn and Hazlitt have servilely copied Ray's edition even to the omission of the second letter of the word! I have not a copy of the first edition of Ray's 'Proverbs,' but my copy, 1817, which professes to be a verbatim of the edition of 1768, has the same mistake.

F. C. Birkbeck Terry.

Perambulator.—In Richard Lovell Edgeworth's 'Memoirs' of his own life is the following early use of this now well-known word:—

"I should [vol. i. p. 170] have mentioned in its proper place that, in the year 1768, the Society for the Encouragement of Arts, Manufactures, and Commerce, gave me their silver medal for a perambulator, which upon trial in Coldbath-fields, answered with such precision, as would, from proving too much, have led to a suspicion of error, and might have discredited belief in its performance altogether, had not the experiment been witnessed by a large committee of the society. It was entered immediately upon their journals. A mile was first cautiously measured by a common chain, afterwards by the perambulator, and again by the same machine returning. The distance measured, going and returning, did not differ so much as one inch."

It is clear, therefore, that the original perambulator was a machine for measuring distances.

C. W. Penny.

Wokingham.

"Be" in Pres. Indic. Plural.—It is always difficult, and it is sometimes perilous, to name a year or a stretch of years as the close of a transition

period of language or fashion of speech. Take, *e.g.*, the following remarks on the verb *to be* in Prof. Earle's 'Philology of the English Tongue,' p. 535, third edition :—

"*Be* was originally indicative, as it still is in Devonshire, and in our Bible : 'They be blind leaders of the blind,' Matt. xv. 14. But inasmuch as the present had a duplicate form *is, are*, a division of labour took place, whereby *be* was reserved for the subjunctive and conditional present :—

"If I be bereaved of my children, I am bereaved."—Genesis xliii. 14.

What though the field be lost? All is not lost.
'Par. Lost,' i. 105.

In the revision of the Common Prayer Book in 1661, *are* was substituted for *be* in forty-three places, and the indicative *be* was left standing in one place only."

In regard to the "division of labour" which he thus describes and illustrates, Prof. Earle—no doubt without meaning it—is probably too definite and final. His readers will almost certainly conclude from the drift of his remarks that by the beginning of the seventeenth century the distinctive uses of the forms were recognized and observed; that the translators of the Bible and Milton illustrate the regular practice of the first half of the century; and that the revisers of the Common Prayer Book of 1661 brought that treatise on this point into conformity with an established rule of syntax. Yet, near the beginning of Baxter's 'Call to the Unconverted' (1657), we find the following promiscuous employment of the words:

"They strive not because they *be* not awakened..... and they *be* not awakened because they *are* loth to hear or think of it," &c.

There is no conditional force in *be* as it appears in this passage; and, for that matter, is not Prof. Earle's quotation from Milton an example of the concessive rather than of the conditional clause?

THOMAS BAYNE.

Helensburgh, N.B.

ELIZABETH BARRETT BROWNING AND COXHOE HALL.—The following may be of interest to the readers of 'N. & Q.':—

"There was a controversy some time ago as to the connexion of Elizabeth Barrett Browning, the poetess, and her family, with Newcastle, Coxhoe Hall, and Kelloe Church. The Rev. W. R. Burnet, the Vicar of Kelloe, discovered in the parish register a record of the birth and baptism of Elizabeth Barrett, and Mr. John Robinson, of Newcastle, found in the register at Gosforth Church a record of the marriage of her mother, Miss Clarke, to Mr. Barrett, and stated that the married pair subsequently made their home at Coxhoe Hall. An old man had stated that he remembered an inscription on a window pane in Kelloe Church relating to the poetess, but this inscription could not be found at the time the matter was in controversy. The inscription has now been found, however, as the reader will see from the following letter, addressed by the Vicar of Kelloe to Mr. Blair, of the Newcastle Society of Antiquaries :—

"'Mr. Burdon, the builder of Coxhoe Hall, had a gallery constructed in Kelloe Church for the accommodation of his family. The gallery was lighted by a window inserted in the upper part of the south wall, near the porch. Tradition informed me that upon the glass of that window the words "Pretty Bessie Barrett" had been scratched, apparently by the use of a diamond. When the gallery was taken down, the window, of course, vanished, and the inscription with it. You will be interested to know that I have recovered the relic. A portion of the old vicarage house was retained about twenty years ago, and fitted up as a school-room. I now find that the old gallery window, with its inscription, was made use of to light this apartment. The inscription, however, altogether escaped notice until last Sunday, when the attention of Mr. Hamlyn, the curate, was drawn to it. He observed that one pane was broken, and on examining the glass closely discovered on it the inscription of which we had heard. I have had the sash removed to my house. The writing is good and bold, and the words read as follows :—

Charming Mrs. Barrett,
Coxhoe beauty!!!
Pead Ned.

Were not unmarried ladies in former times called "Mistress"? The word "Ned" suggests that the inscription was the work of the brother of Mrs. Browning. His name, as you may recollect, was Edward. But I am unable to interpret the word "Pead." The glass, in consequence of the breakage, is in a somewhat frail condition. Although I am pleased to have recovered the relic, I scarcely know what to do with it; possibly Mrs. Browning's son would be glad to have it. The inscription may, after all, refer to the mother, but tradition assigns it to the daughter.'

"As the vicar suggests, the inscription may apply not to the poetess, but to her mother, who was born in what is now known as the Bible House, Pilgrim Street, Newcastle. She was the daughter of Mr. John Graham Clarke, a wealthy West India merchant, and married Mr. Barrett, who had returned from the West Indies, with considerable wealth, to settle in England. As already stated, Coxhoe Hall became their home, and there the famous poetess was born."

The cutting is from the *Newcastle Weekly Chronicle*, 28 Sept. AYEAHR.

Queries.

We must request correspondents desiring information on family matters of only private interest to affix their names and addresses to their queries, in order that the answers may be addressed to them direct.

FAMILIES OF MULTON, CLAYMOND, AND GRA.—Can any correspondent of 'N. & Q.' show me the connexion between these families? The Multons were seated at Moulton till their heiress, Maude, married Sir Wm. Welby, of Frampton (*circa* 1300), and carried Moulton Castle and estate into the Welby family; but another branch of the Multons resided at Frampton as "lords of the manor of Multon in Frampton," and regularly presented chantry priests to the chapel of St. James within the said manor down to 1349, when Sir John de Multon appears the last of the name to present. In 1356 John Claymond, of Frampton, presents "Thomas Clements to the chantry chapel of St. James in manerio quondam Domini Johannis de Multon in Frampton." In 1382 the presentation is made by "Thomas Gra, of York,

and Matilda his wife." We may, therefore, assume the right belonged to this lady. The information I seek is on the following subjects: 1. What was the connexion between the Multon families of Moulton and Frampton? 2. What connexion was there between the Multons and Claymonds, both of Frampton? 3. Who was Matilda, wife of Thomas Gra, of York? 4. Who was the aforesaid Thomas Gra? 5. How did Magdalen College, Oxford, become possessed of the manor of Multonhall in Frampton? 6. When did the chapel of St. James cease to exist? The last recorded presentation is in 1382. It was never annexed, but always in separate patronage to the parish church. The latter was acquired by the Prior and Convent of Durham *circa* 1386, and retained till the Dissolution, they making their last presentment in 1523. In 1386 the Pope grants leave to Thomas, Bishop of Durham, to endow "our college at Oxford" with (*inter alia*) the advowson of Frampton; but unless it comprised more than the advowson, it would not be very valuable. On the other hand, if by some means the prior and convent or Bishop of Durham had acquired the manor of Multonhall, then it would be a valuable endowment. Is "our college at Oxford" synonymous with Magdalen College; and if it is, how did the bishop or prior and convent obtain the estate they endowed it with? Any information upon the above subjects I shall be thankful for. C. T. J. MOORE.

Frampton Hall, Boston.

"CHARTER OF FREE WARREN."—In several old histories I have come across the phrase "charter of free warren" or "right of free warren," concerning the settlement of manors during the Norman period. Would some one kindly refer me to a work in which the distinctive privileges under this title are described? H. E. J. I.

CAPT. FRANCIS WATSON.—Lord Alington, in a letter dated "From the Campe before Mastricke June 26, [16]73,"—in which he gives a graphic description of a sortie by the Dutch to recover a counterscarp, and of their repulse by the gallantry of the Duke of Monmouth, followed by twelve gentlemen of the Life Guards and a few English volunteers—mentions amongst the latter "the two sons of Lord Rockingham and their kinsman Captain Watson."* The Duke of Monmouth, writing to his father from the same camp six days earlier, says, "I do a ssr you Sr Mr watson has had great care of My family and has put it in mutch beater order then euer it was."† Amongst the English Army Lists, Commission Registers, at the Record Office, are commissions to "ffrancis Watson Esqr." The first, dated 18 Feb., 1660/1, appoints him quartermaster in George Duke of Albemarle's troop of Life Guards, the captain being Sir Philip Howard. The second, dated 3 July, 1667, makes him "Cor"(poral?) in the same troop. By the third commission, dated 11 May, 1673, he is made "Under Lieutenant and Major in the Queen's Troop of Our Guards," under Col. James, Duke of Monmouth, and Capt. Sir P. Howard. There can be no doubt this Francis Watson is the "Captain Watson" referred to by Lord Alington and the "Mr. Watson" of whom the Duke of Monmouth writes so favourably. I shall be greatly obliged to any reader of 'N. & Q.' who can assist me to identify this Capt. Francis Watson. I am desirous to find the name of his father, and any particulars respecting his family which will enable me to establish his connexion with the Rockingham Watsons. Cannon, in his 'History of the Life Guards,' says:—

"Corporals of the Life Guards were, at this period, commissioned officers: their rank in the Army was, in 1679, that of eldest Lieutenant of Horse, at which period the practice of calling them Brigadiers had become general, although they continued to be styled Corporals in their Commissions. In warrants and orders, when their names are mentioned, they are sometimes styled Captains."—See p. 13.

This may explain the title given to Mr. Watson by Lord Alington. CHAS. WISE.

Weekley, Kettering.

CLIBURN.—The achievement on a memorial window in the little church of Cliburn, co. Westmoreland, bears the motto "Clibbor ne sceame," and I seek information regarding its signification and derivation. AQUILA.

VATICAN EMERALD.—Is this gem, said to be in the Vatican, a myth or a reality? Perhaps some correspondent can throw some light on this question. E. GALE.

PULPIT ANECDOTE.—Can any of your readers refer me to a pulpit anecdote, the purport of which I very imperfectly recall? A minister, one Sunday morning, usurped another pastor's pulpit by forcible entry, for, finding the doors locked, he clambered over the rail of the enclosure and delivered his discourse from our blessed Lord's illustration of a sheepfold. In the evening the rightful occupant, entering the pulpit in the usual manner, replied to his trespasser by a sermon from the same parable, comparing the preceding preacher to the wrongful shepherd. NEMO.

ROGER MONTGOMERY HAMILTON M'NEILL, of Taynish and Gigha, married, in 1775, Catharine Chambers, his cousin, my great-great-grandfather's niece. What relation was this Mr. M'Neill to the present Duchess of Argyle? C. N. R.

NANTGARW WARE.—Reading the short story, 'A Chemist in the Suburbs,' in Mr. Frederick Wedmore's 'Renunciations,' I find mention made

* Public Record Office, State Papers, Foreign, France, Bundle 287.

† *Ibid.*

of white plates from Nantgarw ware. Can any particulars be given about such ware, and where manufactured? A. W.

PROVERBIAL SAYING: "HERB JOHN."—Francis Osborne, in his 'Historical Memoirs of James I.,' published about 1658, says that in the early part of James's reign the King of France, to the surprise of some of his contemporaries, favoured England rather than Spain, "lest he should exchange Herb John for Coloquintida." I do not find this proverbial expression, as it appears to be, in any collection of proverbs which I have at hand, nor in any Index of 'N. & Q.,' and it may be worth noting. The comparison is evidently parallel to that between King Log and King Stork, *coloquintida* (colocynth) being a drug of very drastic properties, and "Herb John" presumably a mild one. But what is "Herb John"? The question was discussed in 2nd S. vii., ix., and 5th S. vi., vii., but went off on a side issue. Various plants were guessed at, among them Jack-by-the-hedge (*Sisymbrium alliaria*), mugwort (*Artemisia vulgaris*), and gout-weed (*Ægopodium podagraria*), but no good reason was given for any. Has any fresh light come in the eighteen years since 5th S. vii.?

B. W. S.

P.S.—An interesting list might be made of questions that have been asked in 'N. & Q.' and never answered. It would illustrate another proverb about "children" (or "fools" in one form of the saying) and "philosophers."

SHELTA.—I heard recently that there is a language or dialect so called, spoken by tramps, at least by tramps of a certain class, and that it is, or is believed to be, a rhyming slang of the ancient Irish language of *circa* the tenth century. My informant says that this "lingo" has been in use amongst "the vagrant train" for many centuries; but he is not aware of the etymology or origin of the word Shelta, which he tells me is the correct way to spell it. Shelta, I understand, is not *argot*, but much more of an actual language. Do any of your philological readers know anything about Shelta? I never heard of it before. Is it reducible to grammar? My informant is much interested in Romany, with which he seems to be well acquainted; but he does not know any Shelta. Any information on the subject will be acceptable. Truly the world is a big place! How many educated English people know that there is a tongue spoken in our highways and byways—I may almost say at our very doors—called Shelta?

JONATHAN BOUCHIER.

DE BRUS.—Will any one kindly give me information on the following? My grandmother, a Scotchwoman, named Elizabeth Bruce, when she came to England, brought with her some pictures, presumably family portraits, very old, scarcely anything to be seen in one case but the eyes and a necklace of large pearls that garnished a lady's portrait; but upon the back of the canvas, in the best of preservation, and evidently done with the painter's brush, was the name "de brus." Can any one tell me when this form of the Bruce name was in vogue, and when it became obsolete?

E.

ALNWICK PRINTING.—Will any of your readers kindly favour me with the particulars of any work printed in Alnwick previous to 1806? I am particularly anxious to know (1) the first Alnwick printed book; (2) the names of the earliest Alnwick printers. C. CLARK BURMAN.

[Alnwick possessed a press in 1800, says Dr. Cotton, in the 'Typographical Gazetteer,' a new and revised edition of which is much needed. "John Scarfe, Esq., printed here private impressions of several small pieces for his own amusement and the use of his friends." No book earlier than 1815 is, however, mentioned.]

SARAH MARTIN.—Can any reader give me information about Sarah Martin, the prison reformer, who flourished at the beginning of the century? EDWARD V. MARTIN.

Kirkham, Lancs.

GREAT BEDS.—Much has been said about the great bed of Ware (as at p. 73 *ante*, and 8th S. vii. 467); but there seem to have been other huge beds, *e.g.*, the celebrated "White Hart," at Scole, Norfolk, had a round bed, big enough to hold thirty or forty soldiers; but this, with the wonderful sign, is said to have been destroyed over a hundred years ago. Were there other big beds of this kind; and were these beds built merely for fun, or for economy in accommodating travellers?

JAMES HOOPER.

Norwich.

HALL AND ORR FAMILIES.—Can any of your readers tell me anything of the families of Hall and Orr previous to the year 1670? My ancestor, Albert Hall, who was High Sheriff of Londonderry in 1697, married, some years previously, Mary Orr, who resided with her aunt at Beardeville, in the county of Antrim. Mr. Hall was buried in the cathedral graveyard, Londonderry, in 1703, and the arms on his tomb are three dogs' heads. C. N. R.

BRADSHAWE: HEARSEY.—Any clue to the place of marriage, about 1804, of Lieut.-Col. George Paris Bradshawe, H.E.I.C., with Charlotte Hearsey, and his exact relationship to Bradshawe, of Coolrea House, Ireland, will oblige. A. C. H.

"LUCK MONEY."—Is the custom of giving "luck money" in private purchase between the farmer and the butcher common? The question is just at present arousing a keen interest in Devon and Cornwall, where the butchers com-

plain that while, up to a few years ago, the buyers always received "luck money," the auctioneers had now crept in and taken it out of their hands. One shilling per head on bullocks, and two shillings on each score of sheep, appears to be the accustomed tariff; and within the past few weeks organized attempts have been made in South Devon and East Cornwall to obtain it from the auctioneers, with varying success. DUNHEVED.

DUCKING STOOLS.—There is one in the town hall at Fordwich, Kent, and another, I believe, in the museum at Scarborough. How many others now exist? C. E. GILDERSOME-DICKINSON.
Eden Bridge.

Replies.

DEFOE'S 'REMARKABLE PASSAGE OF AN APPARITION.'

(1st S. i. 241; 3rd S. x. 417; 8th S. viii. 221.)

I now find that the point I raised regarding the true authorship of the 'Remarkable Passage of an Apparition' was originally put in the very first volume of 'N. & Q.' in 1850; but, although the query secured an answer after a lapse of sixteen years, nearly another thirty have passed without a solution being reached. The time has now come for a definitive reply to be given.

By a slip of the pen I attributed to Mrs. Bray, the novelist, an opinion which was simply supplied to her by the Rev. F. V. Jago-Arundell, the Launceston clergyman who, at the beginning of this century, furnished C. S. Gilbert, the Cornish historian, with the manuscript of the tale, evidently without knowing that any version of the story had previously appeared in print. Mrs. Bray says:—

"Soon after the publication of 'Trelawny,' my much esteemed friend, the Rev. F. V. J. Arundell, informed me that, whilst engaged in his antiquarian researches in Cornwall, he found among some old and original papers the manuscript account, in Dr. Ruddell's own handwriting, of his encounter with the ghost in question. This he lent Gilbert, who inserted it in his 'History of Cornwall'; and there I first saw it.....He assured me that there could be no mistake as to the genuineness of the ghost document he had found, as he had compared the manuscript with Ruddell's handwriting in other papers, and saw it was one and the same."

It was Arundell who further wrote to Mrs. Bray:

"Looking into Gilbert's 'History of Cornwall,' in the parish of South Petherwin, there is said to be in the old mansion of Botathen five portraits of the Bligh family; one of them is the likeness of the boy, whose intimacy with the ghost of Dorothy Durant has been spoken of in his first volume, where she is erroneously called Dingley. If this be a fact, it is very interesting; for it is strange that both Mr. Ruddell, the narrator (whose manuscript I lent to Gilbert), and De Foe, should have called her Dingley. I have no doubt it was a fictitious name, for I never heard of it in Launceston or the neighbourhood; whereas Durant is the name of an ancient Cornish family.....[but] was probably too respectable a name to be published, and hence the fictitious one."

Arundell's idea that the name of Dingley was unknown in Launceston or the neighbourhood, which was based upon memory, has been shown to be erroneous; but what reason is there for doubting his explicit statements of fact? These are: (1) that he found the MS. among some old papers while engaged in antiquarian researches; and (2) that he had compared it with the handwriting of Ruddle (which appears to be the correct spelling of the name) in other papers, and saw it was one and the same.

Now, if Arundell can be shown to be a credible witness, why should there be further doubt? In dealing with him we are touching no unknown man. In 'N. & Q.' itself an editorial foot-note to the original query of 1850 refers to him as "the author of 'Discoveries in Asia Minor,' and the well-known 'Visit to the Seven Churches of Asia'"; while a more detailed account of his titles to fame is given in the notice of him to be found in the 'Dictionary of National Biography' (vol. ii. pp. 143–4). He was an ardent antiquary, an intrepid traveller, a zealous collector, and one well accustomed to weigh his words; but, apart from his general characteristics, the particular fact is to be noted that in his earlier years he was actively engaged in making collections for a history of Launceston, his native town. It was in the course of this pursuit that he discovered, as he stated, the Ruddle manuscript; and that he succeeded in gathering much original material (which, but for his exertions, might have been irretrievably lost) is proved by a statement in Messrs. R. and O. B. Peter's 'Histories of Launceston and Dunheved' (p. 75, n.), while his indefatigability in endeavouring to procure further matter is attested by a query of his in the *Gentleman's Magazine* for August, 1810, an account of which has been given in 'N. & Q.' (7th S. x. 248). Arundell, moreover, said not only that he found the ghost manuscript in the course of his local researches, but that he recognized it as being in Ruddle's handwriting; and, if it be asked how he could be certain upon this latter point, the reply is that he had before him, even if nothing else, the two earliest volumes of the Launceston parish register, in which many specimens of that calligraphy are to be seen to this day.

Mr. William Lee, one of the biographers of Defoe, who held the opinion that there can be no more doubt that the ghost story under notice was written by his hero than that he wrote the 'Apparition of Mrs. Veal' ('N. & Q.,' 3rd S. x. 418), thus sought to explain the Arundell connexion:—

"It must have been near the time when the 'Apparition' was published that some worthy, who was collecting literary matter relating to Launceston, transcribed the whole account into his commonplace book or notes; and the papers of such collector coming, many years afterward, into the hands of a reverend gentleman,

were thought to be in Mr. Ruddle's (as Defoe called him, or Dr. Ruddell's as the transcriber called him) own handwriting. As such, the manuscript was lent to Mr. C. S. Gilbert, and by him inserted in his 'History of Cornwall,' as an original and inedited document."

But this attempt at explanation does not square with the facts. Ruddle died twenty years before 'Mr. Campbell's Pacquet' was published; and if the document found by Arundell was in his handwriting the Lee theory of its having been copied from the printed page falls to the earth. More than this; as a fruit of the question I put in 'N. & Q.' not many weeks since, investigation has been made at Launceston which has yielded the most striking result. Mr. O. B. Peter, A.R.I.B.A., has published in the *Launceston Weekly News* a copy of the story which is in the possession of a lady of the town. This is identical, almost in every word, with the tale as printed by Defoe, and it contains the postscript given by Defoe but omitted by Gilbert. Appended to that postscript are the following notes:—

"This is a copy of wt I found written by my father and signed John Ruddle. Taken by me William Ruddle.

"The readers may observe yt I borrowed yr remarkable passage of yr grandson of John Ruddle who had it from his Uncle William Ruddle. I think I'm exact in i s transcription. I well knew the od John Ruddle to have had (and I daresay deserved) the character of a Learned and eminent Divine, and I also well knew his son ye sayd William Ruddle, a Divine whose character was so bright yt I have no room to add to its Lustre, and I hereby certify yt I copyed this from yr very handwriting of the sayd William Ruddle. *Quinto die Februarii Anno Dni* 1730. JAMES WAKEHAM."

Of the MS. thus now for the first time published Mr. Peter says:—

"It has a brown paper cover, and measures six inches by four inches. The age of the paper and the characters of the script establish its genuineness."

I have previously shown that William Ruddle, son of John, was vicar of South Petherwin as late as 1720; and the James Wakeham referred to was a local politician, whose name, in connexion with a controverted election for Launceston in 1724, was brought before the House of Commons.

On grounds of external as well as internal evidence, therefore, I hold the case for the Ruddle authorship to be now put beyond doubt; and there is only one further fact to add, and that is that the very starting-point of the story can now be confirmed from the parish register of South Petherwin, wherein can be seen the entry:—

"John, the son of Edward Elliot, Esq., & of Anne his wife, was buried the 20th day of June, 1665."

ALFRED F. ROBBINS.

THE EARLY LIFE OF ANNE BOLEYN (8th S. viii. 141, 189, 313).—I did not intend to have written again on this subject until my arguments in the *English Historical Review* had been read and some attempt had been made to answer them. But as a book like that of Mr. Friedmann is apparently more accessible than an article in a periodical devoted to historical subjects, some of your correspondents seem to think that I have let judgment go against my view in your columns by default. Permit me, therefore, to state, in the briefest possible fashion, that all probable arguments to show that Anne was older than her sister Mary seem to me simply waste of time and paper until my arguments to the contrary have been met and proved unsound. Of course, I cannot repeat them again at full length in your columns; but, for the benefit of those who have not read them, I will just state some leading points.

First, the only positive date given for Anne Boleyn's birth is that of Camden, who says she was born in 1507; and not only is there no evidence against it, but there is positive testimony in its favour, apparently independent of Camden.

Second, her sister Mary was already married in the beginning of 1520 (seven years before the world was aware that Henry VIII. wished to marry Anne herself); and we cannot suppose, in any case, that Mary was married when she was under thirteen.

Third, Mary's grandson, George, Lord Hunsdon, wrote to Lord Burleigh in 1597 to ask his advice about setting up a claim to the earldom of Ormond, on the ground that, although Queen Elizabeth might have been coheir with him in the lands of the earldom, which had been sold long before, the title ought properly to be his, as being descended from the eldest daughter of Sir Thomas Boleyn, the last earl, while the queen was descended from his younger daughter Anne. Although this claim of Lord Hunsdon's was not prosecuted, or, at least, was not allowed, there is no appearance that it was objected to on genealogical grounds. In fact, it is inconceivable that the truth should not have been well known both to his lordship and to Queen Elizabeth.

I see nothing as yet to invalidate the force of these and other considerations, for which I must refer your readers to the fuller discussion of the subject in the *English Historical Review*.

JAMES GAIRDNER.

Pinner.

P.S.—I have said above that Mary Boleyn was married seven years before it was even known that Henry VIII. intended to marry her sister Anne. I might have said thirteen years before he actually married her. Is it likely that Henry VIII.'s burning passion for an elder sister could have waited till thirteen years after the younger had been actually married, that it could have remained all that time, I will not say ungratified, but without leading him on to the final step on which he was so resolved?

OLD BRETON INSCRIPTION (8th S. viii. 326).—"Quic qu'en grogne" has nothing to do with *quiconque*. Omit the *c*, and you have "Qui qu'en grogne," which is clear. "Quiconque grogne," as suggested by MR. CLARKE, would omit the necessary *en*, *i.e.*, "at it." "Old Breton Inscription" is an extraordinary description of an inscription which is not in Breton at all but in French.

D.

DISCOVERY OF OXYGEN (8th S. viii. 204).—Of course, MR. LYNN is, as usual, quite right. The date 1744 in my 'Dictionary,' is a misprint for 1774. That is why I give my references, viz., in order that my statements may be verified. And there are many who take good care to give no references.

I rather wonder that so good a mathematician as MR. LYNN did not discover the "law" of the error. It is well stated at p. viii of Hole's 'Brief Biographical Dictionary,' published by Macmillan in 1865, and probably now in a later edition. No, I am not going to quote the passage; let MR. LYNN buy a copy for himself (the price is not prohibitive), and he will long remember me with gratitude.

The best bargain I ever made was when I bought a second-hand copy of Sir H. Nicolas's 'Chronology of History,' one of the volumes of Lardner's "Cabinet Cyclopædia," for two shillings. That is how I know that Easter Day fell on 31 March in 1583; that St. Gaucher's Day is 9 April; that Urban II. was Pope from 1088 to 1099; that the Council of Sleswic was held in 1061, and what was its object; and that the fourteenth year of King George III. began on 26 October, 1773. WALTER W. SKEAT.

COLLINS'S 'ODE TO THE PASSIONS' (8th S. viii. 109, 257).—I can remember about the time of dissolving views being invented, *i. e.*, 1844, seeing this represented at the Royal Polytechnic Institution. A recitative accompanied it, and on a transparency was painted the verses of the ode as the Passions appeared. JOHN PICKFORD, M.A.

Newbourne Rectory, Woodbridge.

I cannot resist reminding your readers how Mr. Wopsle astonished his audience by "throwing his bloodstained sword in thunder down, and taking the war-denouncing trumpet with a withering look" ('Great Expectations').

EDWARD H. MARSHALL, M.A.

Hastings.

ITURBIDE, THE MEXICAN EMPEROR (8th S. vii. 308, 356, 412; viii. 11, 53, 131, 213).—Allow me to bring my line to a point. I was once interested in a case on appeal from some provincial magistrates to the Court of Queen's Bench. After the counsel for appellants had stated his case, Mr. Justice Day, without calling upon the other side, gave the decision that, without saying the magistrates were right, he could not say they were wrong. Mr. Justice Lawrance concurred, and there was an end of it. May I adopt a similar position with regard to MAJOR HUME'S judgment? But, in justice to myself, let me add that I went to school in the principal school in Ferrol—indeed, it was dignified by the title of "Colegio de estudios especiales"; the head master was editor of *El Eco Ferrolano*, and the author of several historical novels; if he and the other masters were guilty of a solecism in lisping the *d* in the words I instanced, I do not presume to judge, I simply chronicle the fact. Schoolboys are merciless critics, and I can remember the unreasonable laughs at the different pronunciation of boys—sons of officers in the garrison—from distant parts of the Peninsula, so that had I differed in my pronunciation of *d* from the school and town usage I should have been keenly reminded of the fact.

As a wind up allow me to quote a newspaper paragraph relating to the original:—

"A Mexican gentleman has presented Leo XIII. with a rare gold coin of the Emperor Iturbide."—*Universe*, 28 Sept.

ATEAHR.

SUPERSTITIONS (8th S. viii. 248).—The following, from 'Church-Lore Gleanings,' by the Rev. T. F. Thiselton-Dyer, has a bearing on the point:—

"Occasionally the skulls of horses have been found in sacred buildings; the popular idea being that, like earthenware jars, they were built in for acoustic purposes; although it has been suggested that the remains of sheep and horses found under the floors of churches indicate the traces of heathen sacrifices on the spot in earlier times. Some years ago 'a horse's head was placed under the organ in a parish church in Munster, to give increased effect to the music'; 'a superstition,' writes a correspondent of 'N. & Q.' (4th S. iii. 524), 'very prevalent in the county Clare. Near the old mansion of R——, where I spent some of the years of my childhood, was a field in which was a very fine echo. This was invariably attributed to the skull of a horse which had lived on the estate for thirty years, and which was buried in that field. I remember well finding the skull, and carrying it away from the field, with no injury to the powers of the echo.' In the bell turret of Elsdon Church, Northumberland, there were found built into the masonry three skulls of horses. Horses' skulls, too, have frequently been put into the sounding boards over the heads of Presbyterian ministers in Scotland; and when an old meeting-house in Bristo Street, Edinburgh, was taken down, in the early part of the present century, to make room for the church, the old sounding board above the pulpit was found filled with horses' skulls."—'N. & Q.,' 4th S. iv. 66; 6th S. i. 424.

J. M. MACKINLAY, F.S.A.Scot.

Glasgow.

With reference to MR. SKEVINGTON'S query anent horses' skulls being found under the flooring of an old building, I may state that when Bristo Street U. P. Church, Edinburgh, was altered, in 1872, three or four skeletons of horses' heads were found in the pulpit sounding board, and

about twenty more under the pulpit platform. These were supposed to have been placed there with the view of improving the acoustics. The church was built in 1802. JOHN REID.

"BLAZER" (8th S. viii. 326).—"The blazer has almost died out already"! Not so. The blazer cannot die so long as it is part of the full-dress uniform of clubs, and must be worn on race days. This it is with the O.U.B.C., the C.U.B.C., the Eton Eight, and the colleges which set the fashions. D.

'BALERMA' (8th S. vii. 266, 372, 498; viii. 233).—The position of MR. LOVE and myself with regard to this tune will, I think, be more readily appreciated if the evidence which both have advanced be concisely stated. MR. LOVE states (1) that Mr. Chappell was of opinion the melody was composed by a singer or violin player of the present century; (2) that Mr. Graham attributed it to Barthélemon; (3) that the melody was published with a harp accompaniment by Barthélemon, after 1796. To these arguments I must reply that Mr. Chappell's opinion is entitled to great respect provided there is no direct evidence to the contrary, and as to Mr. Graham the same may be said; but it would have been more to the point had MR. LOVE given data with regard to the latter statement, so that one might refer to Graham's actual words. No. 3 is capable of two constructions. MR. LOVE may mean either that Barthélemon composed the melody, or that he only arranged the accompaniment for the harp. He does not give the wording of the title as published, or any clue by which one can verify his statement, and one is led to suppose that the date 1796 is arrived at simply by the fact that the words did not appear until 1795, when 'The Monk' was published. MR. LOVE did not actually claim that Barthélemon wrote the tune; nor did I, as will be seen if my note is read with any degree of attention to its statement that I had purchased a volume of music in which I find the tune definitely stated to be the composition of Von Esch; and it appears from another correspondent that a copy of the work I quoted is in the British Museum. It would be very interesting if the date of both pieces could be ascertained. MR. LOVE'S date, "after 1796," is so indefinite that no argument can be built upon it, and I am not in possession of the reasons for which the British Museum dates Von Esch 1810. Can any of your readers throw any light on the question? JAS. WARRINGTON.

THE TENTH BEATITUDE (8th S. vii. 308, 492; viii. 111).—I designedly numbered Pope's mock beatitude the tenth, because in Matthew chap. v. *blessed* is used nine times, and addressed to nine distinct classes. The two beatitudes which MR. COLEMAN states should be bracketed, in their relation to classes seems to me strongly differentiated. "Blessed are they which are persecuted for righteousness' sake," may refer to Socrates, Zeno, Epictetus, and all who have fought the good fight for justice and truth in every age and country. In verse 11 we find the Christian beatitude. Christ addresses his immediate followers; he turns from the abstract virtues, and reward is given for personal service and devotion: "Blessed are ye, when men shall revile you.....for *my* sake." This qualifying restriction bars beatification to any pagan philosopher, and broadly marks distinction. The writer of the leader in the *Daily Telegraph*, 13 July, jocosely coins a new tenth:—

"If any considerable number of them resemble the Marylebone election agent in regarding that virtue as the foundation of a sort of tenth beatitude, 'Blessed are the pure in electioneering, for they shall be able to evade their debts.'"

W. A. HENDERSON.

Dublin.

"TOTO CÆLO" (8th S. vii. 346, 494).—At the second reference MR. GANTILLON has given a quotation from Virgil's 'Georgic,' i., for the mere words *toto cælo*, which I dare say occur together in numerous passages in Latin authors. To have a list of such passages was not the object of my note. Dr. Brewer, in the last edition of his 'Dictionary of Phrase and Fable,' which is now appearing in serial form, explains the use of the expression thus: "The allusion is to augurs who divided the heavens into four parts. Among the Greeks the left hand was unlucky, and the right lucky. When all four parts concurred a prediction was certified *toto cælo*." I do not see how this explains our expression to "differ *toto cælo*" and the Latin "errare toto cælo." Whence does Dr. Brewer get the above information? I refer to the *toto cælo* certification.

F. C. BIRKBECK TERRY.

BLACK FRIARS' COMMON HALL (8th S. viii. 305, 336).—I communicated the entries in the book to which my friend MR. MARSHALL refers (which is numbered BB 102, not M M) to Dr. Howard in 1868, who printed them in that year in vol. ii. of his 'Miscellanea Genealogica' (p. 114). The word "mesyr" stands for mercer.

W. D. MACRAY.

ROMAN ROADS IN HERTS (8th S. viii. 305).—I will not imitate the example of some of your contributors (who I am happy to see have received a long-needed check) and indulge in violent diatribes against all who have not heard of the St. Alban's Archæological Society, but simply content myself by saying, Is it possible that its fame has not extended beyond its own county? Under the able direction of its secretaries, the Rev. Canon Davys and the Rev. H. Fowler, many instructive and enjoyable excursions have been arranged to different parts of the county. The society pub-

lishes an account of its transactions every year. If E. C. U. would like one I will send it.

MATILDE POLLARD.

Belle Vue, Bengeo.

The map of the county of Herts in which the above are indicated will be found in *Archæologia*, vol. lii. opposite p. 262. R. B.

Upton.

"SLUBBER-DEGULLION": "STRANGULLION" (8th S. viii. 120, 274).—The etymology of this word is simple when once pointed out. The M.E. *gulion*, occurring in Gower (conf. 'Amant.,' ii. 359), a word of French origin, meant "a kind of gown" (Halliwell). Hence *slubber-de-gullion*, one who slubbers or slobbers his gown or robe—a dirty fellow, a paltry fellow. I do not quite understand the *de*. Perhaps (it is a guess) it should be *slubber'd-y gullion*, *i.e.*, the pp. in *-ed*, with the adjectival suffix *-y*.

Strangullion is a totally different word, and the resemblance is accidental, the suffix being *-ullion*, whilst *strang-* is the base. The following extract from Cotgrave sufficiently explains it: "*Estranguillons*, m., the strangles, a disease (in horses, &c.)." It is allied apparently to *strangle*, O.F. *estrangler*. Cf. "Poir [*sic*] d'est-*ranguillon*, a choake-peare" (Cotgrave).

WALTER W. SKEAT.

SHAKSPEARE: THE 1623 FOLIO (8th S. viii. 306).—One of your correspondents at the above reference draws attention to the omission of pp. 101–108 in the tragedy section of the 1623 edition of Shakspeare's works, and asks for the reason thereof. Knight long ago pointed out that 'Troilus and Cressida' had originally been inserted after 'Romeo and Juliet.' The second and third pages of 'Troilus and Cressida' are still numbered 79 and 80, which would be their correct pagination if they had retained the place to which they were at first assigned. The length of the play nearly corresponds to the gap between p. 77 and p. 109. 'Timon of Athens,' which was made to take its place, was much shorter; hence the omission to which your correspondent refers.

In seeking a reason for the omission, it has been suggested that there was perhaps some delay in obtaining the copyright of the play, and it will be remembered that the entries in the Stationers' Register and the title-pages of the Quarto, as well as the remarkable preface to that edition, point to copyright difficulties. But it is more probable that the alteration is due to the perplexity the editors felt in classifying 'Troilus and Cressida.' The Quarto preface speaks of it as a comedy, while the two title-pages style it a history. In the Folio edition of 1623 the heading and the two numbered pages already mentioned call it a tragedy. This difficulty of classification, perhaps, not only led the editors to remove it from among the tragedies to its peculiar position (with almost all its pages unnumbered) between the histories and the tragedies, but also accounts for the omission of its title from the "Catalogue" at the beginning of the Folio.

There are many curious mistakes in the pagination, and some in the signatures, of that celebrated edition. Some are merely printer's errors, such as the strange mistake in the Tragedy section, which makes pp. 257, &c., follow p. 156, or that which gives us three pages each numbered 163 in the Comedy portion. Other mistakes are, perhaps, due, as in the suggestion mentioned above, to difficulties in obtaining copies of the plays; for instance, in the extraordinary error of pagination which makes pp. 69, &c., follow p. 102 in the Histories, there may have been a delay in settling with the owners of the quarto editions of 'Henry IV.' But in my edition of 'Henry V.,' in the New York "Bankside Series," I have suggested a reason which seems to me to be more probable. Those difficulties and mistakes are not merely curiosities of printing, but sometimes, as in the case of the Epilogue of '2 Henry IV.' and the Prologue of 'Troilus and Cressida,' each inserted on blank pages necessitated by those errors, they help us to solve the question of the authorship of these verses. H. P. STOKES.

The coincidence of the omission of numbers in the pagination and signatures is not sufficiently close to warrant the suggestion that something has been omitted. While eight of the former are omitted twelve of the latter have dropped out, *i.e.*, ii to ii 6, not i i 4-as stated in MR. THORNTON'S note, so that the two do not correspond. Moreover, though the pagination happens to be correct from 1 to 98, the signatures are not quite so, as g g and g g 2 are repeated. Further, it is difficult to suggest what could have dropped out, for a prologue or other introductory matter would not have covered eight pages, and I doubt if there is any play shorter than sixteen. On the whole, it is preferable to assign the coincidental omission to the vagaries of the compositor and the manifest absence of a proof-reader.

HOLCOMBE INGLEBY.

BARTHÉLÉMON'S 'MORNING HYMN' (8th S. viii. 68, 175).—In the brightly written memoir of Barthélémon, prefixed by his daughter to selections from his oratorio 'Jefte in Masfa,' it is stated that his acquaintance with the Rev. Jacob Duché commenced "about 1780," through the introduction of the composer's talented first wife, Maria Barthélémon; and that one immediate consequence was the setting of the 'Morning Hymn.' Of the main truth of this statement there can be no doubt; but the consequence was probably not so immediate as the daughter, writing nearly fifty years later, thought. In 1773 appeared 'Psalms and Hymns

for the use of the Chapel of the Asylum for Female Orphans.' This does not contain the 'Morning Hymn.' In 1785 the Rev. Jacob Duché, having in the interval been appointed chaplain to the Asylum, issued a fresh edition, under the same title, containing the 'Morning Hymn,' but without any reference to Barthélémon as the composer. As, however, the seventh and eighth hymns have his name prefixed, it seems unlikely that the tune had then been written. In 1789 another edition, also under Duché's editorship, appeared, with still further enlargements, and on turning to the 'Morning Hymn' we find the words "The Musick by Mr. Barthélémon." The date of composition to the tune for 'Morning Hymn,' therefore, seems to lie within the years 1785 and 1789. As to the date of publication, I have never seen any musical edition of the Asylum collection, but Barthélémon contributed the tune to the *New Magazine of Knowledge concerning Heaven and Hell, and the Universal Work of Nature; or, Grand Museum of Intellectual, Rational, and Scientific Truths*, for June, 1791. There it is headed 'The New Jerusalem,' and set to the first verse of the Rev. Joseph Proud's hymn, "Great God, thy kingdom is begun." In this form and with this title it was reproduced in America in October, 1813, in the *Halcyon Luminary and Theological Repository*, conducted by a Society of Gentlemen, vol. ii., New York, p. 480. Maria Barthélémon, who, like her husband, took a warm interest in the Asylum, issued, about 1793, "Three Hymns and Three Anthems composed for the Asylum and Magdalen Chapels." In the 1785 edition the words of nineteen anthems were given, twelve of which were set by Barthélémon, and one by his wife. I gave 1794 as the date of the next edition of the Asylum collection in a previous note. I have a copy, I find, dated 1793, but identical in contents. WILL. T. BROOKE.

Although I cannot add to the interesting note of MR. BROOKE concerning the authorship, I may add a few particulars concerning Barthelemon. There was a chapel in York Street, St. James's Square, where the Swendenborgians worshipped till 1813, and on the expiration of the lease the congregation removed to a room in Lisle Street, Leicester Square, which was opened 2 Feb., 1814. The minister was Mr. Proud, who wrote many of the hymns in the book used formerly by the whole body of the Swedenborgians: "To many of these hymns the celebrated Barthelomon [*sic*], at that time conductor of the Orchestra at the Royal Opera, had composed tunes." Many of these tunes were written out in books by a Mr. Gregory. I am indebted to a curious book, 'The Autobiography of a Phrenologist,' for these notices, pp. 88-9, where a setting of the hymn, "But O, how peaceful is the soul," by Barthelemon is given. The autobiography is of the Rev. David Goyder, who was a Swedenborgian minister. ATEAHR.

I have this tune in a MS. music-book probably in use about 1810. It is entitled "The child's song in the New Jerusalem," by F. H. Barthelemon, and the first verse of the "song" is given with the music:—

> To Thee, O Lord, my voice I 'll raise,
> In songs of love and songs of praise:
> Oh may my heart be ever free
> From pride and guile, but full of thee.

Was the 'New Jerusalem' a cantata or oratorio; or merely a fancy name for the hymn?

T. H. PARRY.

Harewood.

[New Jerusalem Church is one of the names of the Swedenborgians.]

"OYSTER OF VEAL" (8th S. viii. 288).—This name is generally applied to a shoulder of veal with the knuckle removed, when it very closely resembles an oyster in shape. The analogy is even greater when the meat at the broad end is opened like an oyster mouth to receive the well-known veal stuffing. A favourite luncheon amongst City men is what is known as "an oyster cut," i.e., the outside undercut from the broad end of a shoulder of mutton. G. YARROW BALDOCK.

In this phrase the word *oyster* is probably a corruption of *oxter* = shoulder, armpit, &c., now disused in English, but in full use in Scotland, and especially, I believe, among Scotch butchers.

P. MAXWELL.

Bath.

See 'N. & Q.,' 3rd S. viii. 178, 239.

W. C. B.

THOMAS PALMER (8th S. viii. 243, 277).—As to Nicholas Roscarrock, it may interest inquirers to know that about a mile west of Port Isaac, Cornwall, there is a large barton (or estate within a ring fence) of about 800 acres, with its manor house, now a farm, the name of which is Roscarrock. It is manifest that this is an ancient name, because a short distance out at sea a little detached rock, or islet, bears the same name. Similar islets occur all along the North Cornwall coast, and very many of them bear the names of the nearest house or estate of note. Accordingly it may be inferred that Roscarrock Barton gave its name to the islet, not the islet to the barton. F. G. S.

Calena = Wallingford, in Berkshire. See Leland's 'Itinerary,' ix. 50. E. S. A.

BALL-PLAYING IN CHURCHYARDS (8th S. viii. 168, 217).—It appears that formerly not only ball, but other games were played in churchyards. The very first entry in that most interesting repertory of mediæval manners and customs, Riley's 'Memo-

rials of London Life in the Thirteenth, Fourteenth, and Fifteenth Centuries,' is from the "Coroner's Roll of our Lord the King, in the time of Ralph le Blound and John Horn, Sheriffs of the City of London, in the fourth year of the reign of King Edward [I.] son of King Henry [A.D. 1275–6], Sir Gregory de Rokesle being then Chamberlain in that City." Letter-Book B, fol. iii:—

"Ward of Thomas de Basinge.—On Thursday, the morrow of St. Edward the King and Martyr, in March in the fourth year of the reign of King Edward, Gregory de Rokesle, the Chamberlain, and the Sheriffs of the City of London were given to understand that one John Fuatard was lying dead, by another death than his rightful death, in the house of John de Bleckingele, in the Parish of St. Michael Candelwykestrete, in the Ward of Thomas de Basinge. Upon hearing which, the said Chamberlain and Sheriffs went there, and calling together the good men of that Ward, and of the Ward of John Horn, made diligent inquisition how this happened.

"Who say on the fealty in which they are bound to our Lord the King, that on the Sunday next before the Feast of St. Gregory [12 March] in this year, while the said John Fuatard and one John le Clerk were playing together with their tiles [probably something like quoits] in the Churchyard of St. Mary in Suthwerk,* the aforesaid John, who was Clerk of St. Mary Magdalen† in Suthwerk, when throwing the tile in his turn, and quite against his own will, struck the said John Fuatard with his tile on the right side of the head, making a wound two inches in length, and penetrating to the brain: languishing from the effects whereof, he lived from the Sunday aforesaid until St. Edward's day [18 March] when, by reason of the said wound, he died. And the body was viewed, upon which no other wound, hurt, or bruise appeared. Being asked what became of the said John after so doing, they say, that he went forthwith to the Church of St. Mary Magdalen in Suthwerk, but has never since been seen in the City. Being asked as to his chattels, they say that goods or chattels he had none.

"And John de Blechingele was attached,‡ by two sureties, and Sarra, his wife by two sureties; and John de Langmende, who dwelt in the same house, by two sureties. And the first neighbour, Henry de Syre, fishmonger, the second Robert le Long, fishmonger, the third Robert de Bedeselle, peltarer [skinner], and the fourth Alan de Enefeud Welle, were attached, each by two sureties."

CHARLOTTE G. BOGER.

Chart Sutton.

Fives used to be played between the buttresses on the north wall of Eton College Chapel, and the pepper box peculiar to the Eton fives court took its origin from a natural angle in one of these buttresses. At least I believe I am right in saying this. A. F. G. L. G.

There is a litttle church or chapel dedicated to St. Oswald, under the ruins of Bolton Castle in Wensleydale, unenvironed by any enclosure or churchyard. In former years the villagers used to play at ball against its walls, the windows being protected by shutters from being broken. On the authority of 'Three Days of Wensleyda'e,' by W. G. M. Jones Barker (p. 197), the following lines were written on the east window of this church, very many years since, in reference to its humble condition:—

Let the proud fane on lofty columns rise,
Spread wide its base, and pierce superior skies;
Let Rome or Mecca costly incense bring,
'Tis from the heart oblations grateful spring;
Be mine the task, nor fear I flaunting scorn,
To guide the rustic and the lowly born.
Then start not, reader, at my humble state,
If at this altar zeal and truth await.

JOHN PICKFORD, M.A.

Newbourne Rectory, Woodbridge.

"DOES THE SUN PUT OUT THE FIRE?" (8th S. viii. 148, 231, 316).—The belief that the sun does put out the fire is regarded by all scientific men as a popular error. For the latest authority P. U. B. may be referred to the recent address of Mr. Inwards, President of the Royal Meteorological Society, on 'Weather Fallacies,' delivered during the present year; in one of the concluding paragraphs of which he says:—

"I must be forgiven for having only made a selection from the vast catalogue of fallacies which have accumulated about the subject, and I must continue to regret that there are still people who are ready to believe that .....the sun puts out the fire," &c.

Some years ago, not feeling quite satisfied with previous experiments on the subject, made mostly with burning candles, I tested it in the following rough but conclusive way. Long deal rods with a square section of respectively three-quarters of an inch and an inch in diameter were sawn into uniform lengths of two or three inches, six or eight of which were piled upon a small iron frame, and so arranged that they could be ignited by a Bunsen burner underneath. The whole was placed in front of a window through which the sun was shining brightly, but which was furnished with shutters that when closed excluded all light. The blocks of wood were carefully weighed before each experiment, then piled up in regular order on the frame, and the Bunsen burner turned on and allowed to burn for a definite number of minutes (the same in each case), until the whole pile was thoroughly alight. The gas was then turned off, and the wood allowed to burn itself out. The ashes were then weighed and the weight deducted from that of the wood before ignition, so giving the amount of wood consumed. This was done alternately in sunshine and in darkness sufficiently often (some thirty times I think) to yield a fair average; with the result, as might be expected, that there was no appreciable difference in the combustion in one case and in the other.

The popular belief may be helped by two simple facts: (1) That the time when the sun shines brightly into a room is just the time when the fire

* St. Mary Overie, now St. Saviour's.

† St. Mary Magdalen was a chapelry attached to St. Mary Overie, but was used as the parish church.

‡ Required to find sureties for his appearance.

is likely to be neglected and to go out; and (2) that when sunlight falls on the grate the glow of any burning coal becomes more or less invisible, while the grey or white ash is made more conspicuous, so that the fire may be believed to be out when it is really still alight. B. Woodd Smith.

The determination of data is the life-blood of modern science. No labour is deemed too onerous that tends to make our means of determining weight and measure more and more precise. If Dr. Brewer will reconsider the details of my experiment, his love of fair play must lead him to admit that criticism which omits the numerical data cannot have any value. Candles are selected of different materials, but in all cases from the same make; each candle is carefully weighed; one set is burned in a darkened room, and an equal set in the light; the times of burning are noted; the temperature of the two rooms is practically the same; the candles are again carefully weighed; and the results prove that, so far as the present trials are concerned, light has no influence in impeding combustion.

With respect to Dr. Ingleby's letter (see 'Literature *versus* Science,' *ante*, pp. 286, 332), I have to state that the lady who showed it to me quitted Highgate some time ago, and I had to quote it from memory. I did so with the less reluctance, as I considered the gist of the letter was in the expression "as the sun did not put out the candle." I supposed that no man who had any respect for science could have treated the subject in so jeering a manner, and hence I think I was justified in placing the writer among those literary men who fail to appreciate a scientific argument. The question considered in my article was whether the action of the sun diminished the amount of atmospheric oxygen supplied to the carbon and hydrogen of the burning material, and as my weighings showed that there was no such action in the case of the candle, it seemed logical to apply the same conclusion to the fire.

C. Tomlinson.

Highgate, N.

"Does your mother know you're out?" (8th S. viii. 4, 35, 153, 293.)—While thanking Mr. Marshall for his invitation to trace certain references, I must add that it was in view of the leading one which he gives that the incidental reference to *Βοιωτία ὗς* which has attracted his attention was written. It was written under the impression that the passage contained the earliest known mention of the saying (does Mr. Marshall know an earlier?), and that the description there applied to it, *ἀρχαῖον ὄνειδος*, stamped it as an old saying at the date of that mention, the earlier part of the fifth century B.C. I cannot see the impropriety of contrasting the difficulty of tracing so old a saying with that of tracing a saying of the nineteenth century. The difficulty arising from lapse of time was the difficulty to which the note referred, and an old saying was quoted accordingly. Elderly men may remember the starting of the Obé Lambert cry, but we cannot hope to know the year in which the Athenian street-boys began to cry *Βοιωτία ὗς* to their visitors from over the border.

The difficulty arising from unintelligibility is not the one represented by the Attic saying; its explanation, if unjustifiable, is obvious. It would have been easy, had it been the object, to have thought of an ancient proverb which has baffled explanation. But I must confess that I did not anticipate that my incidental allusion would lead to a remark on my "taking this proverb as the representative of those which are difficult to trace."

I trust that the Editor will be spared the trouble of starting a new heading for *Βοιωτία ὗς*. The subject, indeed, is interesting. I had often thought that something ought to be done to free Bœotia from the reproach that has persistently and, from all that we now know, undeservedly stuck to her. But this has now been done by Prof. Rhys Roberts in a way to make his readers grateful while leaving little cause for further writing.

And I hope that there may not be another critic to object to Obé Lambert as not easy to trace, and lead the way to yet another heading.

Killigrew.

"Jumping Peerages" (8th S. viii. 266).—I venture to doubt the propriety of Mr. A. Hall's epithet. A peerage of the kind to which he refers is usually said to be granted with "a shifting remainder." Such peerages were common in old days in Scotland, and may have been in England too; but I think Mr. Hall will find, in the case of the Buckhurst Barony, that the House of Lords, while allowing a "shifting remainder" in respect of the Knole estate, refused to recognize the principle in respect of the title. I doubt, also, if the Cromartie title would be correctly described as either "jumping" or "shifting." The remainder, as originally granted and gazetted, was ambiguous; and Her Majesty, as the fountain of honour, intervened to declare its correct interpretation.

E. Walford,
Late Editor of the 'Windsor Peerage.'

Ventnor.

To Vamp (7th S. ix. 300).—There is a casual allusion in 'N. & Q.' as above (not in 7th S. ii. 180 as quoted in the 'Century Dict.') to the use of *vamp* in the sense of an extemporized or strumming accompaniment to a song, but no attempt appears to have been made to explain its origin. In Brayebrooke Church, near Market Harborough, is preserved an instrument called a "vamp horn," said to be one of only three left in England, which it is conjectured was used in the Middle Ages to

reinforce the voice of the celebrant. I should like to know whether there is any authority for this conjecture. The word *vamp*, applied to the upper-leather of a shoe or a spatterdash, is well known as a contraction of a M.E. word, and its derivative verb, to cobble, to botch, is also well known. It would appear that in the Middle Ages it was the upper-leather of a shoe which was renewed by the vamper, and not the sole, as in the present day. What is the explanation of this? Were the soles made of more durable material than they are at present? JNO. HEBB.

Willesden Green.

A TWEEDSIDE KETTLE (8th S. viii. 105, 275).—The scene of 'St. Ronan's Well' is Innerleithen—not necessarily Innerleithen-upon-Tweed, as MR. PICKFORD says, for it is really near the river only, and not quite on it—and it is in the county of Peebles, and not in Dumfriesshire. American tourists of these days drink copiously of the saline springs of the place, the water being kept on tap at a penny per glass. THOMAS BAYNE.

Helensburgh, N.B.

Innerleithen is not in Dumfriesshire, and I have always understood that Moffat, which is in that county, supplied the scene for 'St. Ronan's Well.' HERBERT MAXWELL.

WAGELL (8th S. viii. 287).—In Commander Willcox's 'Handy Dictionary of Reference for Curious Local Names of our British Birds,' 1894, this is given as the local name of the glaucous gull (*Larus glaucus*), but it is spelt with only one *l*, Wagel. G. YARROW BALDOCK.

WASKITE (8th S. viii. 287).—Bailey's 'Dictionary' (1733) gives: "*Waskite* [q.d. a vast kite], a kind of Virginian hawk."

G. YARROW BALDOCK.

DAILY ORATOR (8th S. vi. 469; vii. 18, 118).—Five years previously to the dedication of Coverdale's Bible he uses the term "orator" in this sense. Writing to Cromwell "from the Augustins this May-day" (1531), he says:—

"If it like your favour to revocate to your memory the godly communication which your mastership had with me your orator in Master Moore's house upon Easter Eve."

C. E. GILDERSOME-DICKINSON.

LICHFIELD (8th S. viii. 266, 311).—CANON TAYLOR himself states, in his 'Words and Places,' that Lichfield is derived from the German word *leich*, a corpse; and he also says that the city arms of Lichfield are a field surcharged with dead bodies, and that tradition refers the name to the martyrdoms of a thousand Christian converts. How does he reconcile this with his assurance that Lichfield is a hybrid name, meaning the plain by the city of the grey wood? ERNEST BRAND.

Stonebridge Park, N.W.

QUADRILLE, THE DANCE (8th S. viii. 268).—The quadrille, which for many years has enjoyed a full and vigorous life, was introduced into France by an English professor in 1710, being borrowed from the English country dance. It did not gain the favour of the Parisians until 1745, when Rameau inserted it in his ballet 'Les Fêtes de Polymine.' The first quadrille danced at Almack's was in 1815.

The origin of the names of the figures, from 'A History of Dancing' ('Geschichte de Tanzkunst,' von Albert Czerwinski), Weber, Leipzig, 1861, deserves quotation.

Pantalon was so called because danced to the tune of a favourite song, beginning:—

Le Pantalon
De Toinon
N'a pas de fond.

A *contre-danse* very fashionable in the year 1800.

Pas d'Eté was, however, soon given up, through its difficulty, though the name of "L'Eté" was retained. In 1802, a *contre-danse* was produced by Jullien, the second part of which began with the imitation of a cock-crow.

La Poule was retained, although the original melody has long been forgotten.

Trenise was a celebrated dancing master, who in 1800 invented the figure that bears his name. Whenever he danced everybody flocked up to see and admire.

La Pastourelle was so named on account of the melody and the accompaniment, which resembled the Vilanelles or peasant dances.

Finale requires no explanation.

EVERARD HOME COLEMAN.

If the date (probably 1810–20) of one of the poems of James Smith (joint author of the well-known 'Rejected Addresses') can be ascertained, that would show the time of the introduction into England of this dance. It begins (I quote from memory):—

Run, neighbours, run, all London is *Quadrille*-ing it,
Order and Sobriety are *dos-a-dos*.

There is another verse, ending:—

Should you wish advice to get, you 'll nothing gain by asking it,
Your Lawyer 's not at Westminster, he 's busy *pas-de-basque*-ing it.

G. E. C.

The quadrille was introduced to London society by the then Lady Jersey in 1815. She figured in the first quadrille ever danced at Almack's, with Lady Harriett Butler, Lady Susan Hyde, and Miss Montgomery. Their partners were Comte de Ste. Aldegonde, Mr. Montgomery, Mr. Montague, and Mr. Charles Standish. W. F. WALLER.

According to Haydn the waltz and quadrille were introduced into England about 1813.

S. J. A. S.

Miscellaneous.

NOTES ON BOOKS, &c.

English Pastorals. Selected, with an Introduction, by Edmund K. Chambers. (Blackie & Son.)

THIS volume is, or might be, a selection of

—— ditties highly penn'd,
Sung by a fair queen in a summer bower
With ravishing division to her lute.

It is the first of a series to be edited by Dr. C. H. Herford, and entitled "The Warwick Library of English Literature." Familiar enough are necessarily many of the contents. What collection of English lyrics of any kind can dispense with 'Lycidas' Dekker's 'O Sweet Content,' "Come live with me and be my love," "Who is Sylvia?" and a score or two more that we could name? Almost all the poems are, indeed, familiar to those who have found in English lyrics—those especially of Shakspeare, Beaumont and Fletcher, and other Elizabethan and Jacobean writers—the supreme delight to be reaped from English letters. To thousands of readers, however, the lyrics of Green, Peele, Lily, and their successors are unknown, and those best acquainted with them are always delighted to meet them in new collections. Having thus vindicated on general grounds, and in so doing welcomed, the new volume, we proceed to say that it has a differentiating quality, and is in its way separate and apart. We know of no previous collection of English pastorals. Compared with the Italians we are not rich in pastorals, yet we *are* rich. In spite of coarseness and wantonness 'The Faithful Shepherdess' is a mine of delight, almost the whole of which properly belongs to the volume. Something similar may be said of 'The Sad Shepherd.' We acknowledge the limitations of space, unless Mr. Chambers was permitted to exhaust the subject in three or four volumes. We cannot, however, understand how from a volume of pastorals the editor can omit Fletcher's descriptions of the grapes

—— whose lusty blood
Is the learned poet's good;

and how the satyr declares:—

For these black-eyed Driope
Hath oftentimes commanded me
With my clasped knee to climb;

and a hundred passages more in a vein to which Pope, Gay, and Allan Ramsay could never reach. In the case of Wither's 'Philarete,' again, we do not understand the principle of selection. We are not, however, finding fault. We are, on the contrary, disposed to welcome warmly a volume that from cover to cover is full of beauty and delight. Every lover of what is best in English poetry is bound to cherish the volume. It is tastefully got up and luxuriously printed. Not the least of its attractions is Mr. Chambers's well-written and most readable preliminary essay on pastoral poetry.

The Legend of Perseus. By Edwin Sidney Hartland, F.S.A. Vol. II. (Nutt.)

THE task undertaken by Mr. Hartland grows under his hands. It was hoped at the outset to confine within two volumes the scientific treatment of the myth. The second volume, dealing with the life, takes, however, 450 pages, or more than double the number of the first, and a third volume is yet requisite. This will, however, include, in addition to the continuation of the subject, an index and a supplementary bibliographical list. No subscriber to the "Grimm Library," in which the work is included, will have either right or disposition to grumble. Like the 'Golden Bough,' the epoch-marking book of Frazer, in the wake of which it moves, and the processes of which to some extent it adopts, 'The Legend of Perseus' links itself with all that is most widespread or significant in savage custom and belief. Not less closely connected is it with the symbolism of the most advanced and intellectual faiths of civilization. A subject so wide as this cannot be compressed. Of those who begin in earnest the study of the work more will, we fancy, be disposed to complain that in certain chapters—if not, indeed, throughout the book—Mr. Hartland has felt himself bound to credit them with an erudition they do not possess, and to pass over hurriedly matter on which further information is desirable, than to condemn him for over amplification. We are, in fact, only at the outset of the studies which Englishmen such as Tylor, Frazer, Burton, and Hartland are beginning to vulgarize, using the word in its French and not in its English meaning. During many years materials for works such as this have been accumulated, not always in the most trustworthy fashion. Large stores of facts are at the disposition of the scientific folk-lorist or anthropologist, and the scientific use of these bids fair to revolutionize history and enlarge almost beyond imagination our knowledge. In his present volume Mr. Hartland covers very wide ground. Sympathetic magic, philtres, sacred wells and trees, totemism, funeral and marriage rites, the couvade, sponsorship, and the blood bond constitute a portion only of the subjects with which he deals. It is difficult to impose limits upon the suggestion that his book supplies. The most common rites and customs of our days find strange and stimulating illustration in the barbarous proceedings out of which they sprang or with which they are allied. The memory of every man of middle age brings back to him scores of folk superstitions which in his early days, wholly unsuspicious of their origin, he was led, or compelled, to observe. Numbers of these he can now see sprang out of witchcraft, the dread of the Evil Eye, and similar matters, all of them more or less directly connected with the subjects on which Mr. Hartland writes. Now only do we begin to see the full import and value of his labours, and to appreciate the thoroughness of his execution. Works such as this extend indefinitely the borders of human thought, and to those unacquainted with previous labours in the same direction constitute a revelation. We thank Mr. Hartland for his contribution to our knowledge and delight, and look with impatience for his concluding volume.

The True Story of the Chevalier d'Eon. Told by Ernest Alfred Vizetelly. (Tylston & Edwards and A. P. Mareden.)

A SERIOUS, and in the main successful, effort has been made by Mr. Vizetelly to tell again, and to tell aright, the story of the Chevalier d'Eon. Mr. Vizetelly's conclusions, which will commend themselves to most, and will be accepted as worthy of consideration by all, are based upon state and secret papers, to which he has had exceptional facilities of access, permission, rarely accorded to foreigners, having been given him to consult the archives of the French Ministry of Foreign Affairs. Many of the particulars he brings forward are, accordingly, new, though use has naturally been made of works previously existing, conspicuous among these being 'Elizabeth de Russie et Louis XV.' of M. Albert Vandel, the 'Correspondance Secrète de Louis XV.' of M. Boutaric, and 'The Secret du Roi' of the Duc de Broglie. Mr. Vizetelly plumes himself upon bringing to his task a thoroughly impartial and unprejudiced mind. This he doubtless possessed at the outset. During the progress of his labours, however, he seems to have steeled his heart to some extent against the Chevalier—his book, at

least, approaching arraignment more nearly than defence. In the account given of the Chevalier's residence and adventures in St. Petersburg—not previously, so far as we know, told at equal length—we find ourselves in complete agreement with the latest biographer. The Lia de Beaumont fable may be summarily rejected. The portrait by La Tour, an engraving by Francis Havard, R.A.—a copy of which, by Angelica Kauffman, serves as a frontispiece to the volume—and the reported position of the Chevalier as *lectrice* to the Empress Elizabeth, give rise to much interesting comment and ingenious explanation. It is after d'Eon's visit to England that difficulties begin. Of the famous letter which d'Eon claimed to have received from Louis XV., bidding him resume women's clothes and remain in England, in spite of the order for his return which Louis declares he has signed "with the stamp, not with the hand," no trace is to be found in any of the French archives. This casts some suspicion upon its genuineness, but is not conclusive. Opportunities for its destruction cannot have been wanting. We agree, however, with Mr. Vizetelly that the receipt of such a letter by the Chevalier is extremely improbable. Its genuineness, if established, would change the whole aspect of affairs. We are more disposed than is Mr. Vizetelly to believe in the attempted murder of d'Eon by the Count de Guerchy. Such proceedings were not uncommon in French diplomacy, and there are some circumstances in connexion with the accusation of which it is not easy to dispose. Concerning the sex of the Chevalier it is no longer possible to doubt. His appearance was feminine in many respects, especially as regards the shoulders, throat, and breast; but he was a man. The dissection of the body by Thomas Copeland sets that matter at rest. Mr. Vizetelly has written a capable, readable, serious, discreet, and reticent book, which is illustrated by many curious portraits and caricatures, and enriched by a capital index. It is an important contribution to our knowledge of a curious subject, and a work that may be read with unflagging interest. It is beautifully printed at the Chiswick Press, and is a book to be valued by the bibliophile as well as the scholar.

The Household of Sir Thomas More. With an Introduction by the Rev. W. H. Hutton, B.D. (Nimmo.)

SINCE the first appearance of Miss Manning's 'Household of Sir Thomas More' the book, the popularity of which has never wavered, has gone through very numerous editions. Never before, however, has it appeared in a dress so lovely and becoming as now it dons. Among works of imagination in which an attempt is made to reproduce vividly the life, manners, and speech of past ages, this imaginary diary of Margaret Roper, the heroic daughter of Sir Thomas More,

—— who clasped in her last trance
Her murdered father's head,

stands pleasantly conspicuous. There is much true and little pseudo erudition. The portraits of More, Erasmus, Gunnell, Roper, and other characters are firmly drawn. A happy mean is found in the language, which has a pleasantly antiquated air and makes no pretence at pedantry. Lastly, the book tells worthily a worthy story, and edifies as much as it pleases. So well known is it that to praise it afresh is a task wholly superfluous. It is otherwise, however, with the edition. The illustrations include, beside an engraving of Holbein's portrait, twenty-five designs of John Jellicoe and Herbert Railton in the happiest vein of these artists. The best of these are of "great More House," subsequently Beaufort House, More's famous residence at Chelsea. Views of London Bridge, with the (it is to be feared imaginary) rescue of More's head, and of the procession to execution merit also attention. Mr. Hutton's introduction is excellent. In all bibliographical attractions the book is worthy of Mr. Nimmo's reputation, dear to bibliophiles.

Kathleen Clare, her Book, 1637-1641. Edited by Dora Greenwell McChesney. (Blackwood & Sons.)

THIS, like 'The Household of Sir Thomas More,' claims to be the diary of a girl who lives in the midst of great historical events. The heroine is supposed to have resided as an Irish patriot in Dublin Castle during the tenancy of Lord Strafford. Regarding him at first as the tyrant and oppressor of her country, she is gradually won to a higher opinion concerning him, and ultimately holds him in deepest reverence and affection. Her diary chronicles his virtues and his fate, is happily planned and executed, and casts a light upon the literature as well as the history of the epoch.

Krishna Kanta's Will. By Bankim Chandra Chatterjee. Translated by Miriam S. Knight. (Fisher Unwin.)

THIS volume tells happily a somewhat grave Indian tale. In so doing it has but small claim upon our attention. It furnishes, however, a picture of Indian life more striking than is easily obtained from any popular work, and is a mine of information concerning custom and folk-lore. We do not know, indeed, where one may get a clearer insight into Hindoo methods of thought and views of action.

A SECOND edition has been issued of the very accurate, useful, and compendious *Pleasant Rambles around Derby* of Mr. John Ward, F.S.A. This handy little volume is a model of thoroughness and conciseness. The publisher is Frank Murray, of Derby.

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VERA ("Enigma on the Letter H: 'Twas whispered in heaven'").—This is not by Lord Byron, as we have constant occasion to state, but by Miss Catherine Fanshawe, and was written at Deepdene, in the album of which hall it is still preserved. You supply neither name nor address, so it is impossible for any one to forward it to you, and it is equally impossible for us to burden our columns with it.

ROSE E. GOODMAN ("Curfew Bell").—See 3rd S. xii. 74; 4th S. ii. 326, 452; vi. 378, 525; 6th S. v. 347; vi. 13, 177, 318; vii. 138, 158; viii. 158, 197, 356, 457; 7th S. iii. 427; iv. 52.

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